Promises

(Continued from Page M-18)

Dallas or Cincinnati and expects the same, but it just may not be economical," says one franchiser.

"The cities have become impossible," echoes another. As a result, MSOs are throwing in the towel in markets they've spent several months and thousands of dollars selecting. Other cities simply aren't getting the initial responses expected.

ATC (American Television & Communications) withdrew from the Sacramento, Cal., competition because of an innovative concept—channel banking—imposed by the city.

To guarantee that the franchise delivers on its promises, the city will place 20% of the system's total channnel capacity into a video escrow account. So if the winning bidder has proposed 100 channels, 20 of these would be held by the city.

The operator has 51 months to complete the construction of the system at which time the city will return 10 channels to the operator.

After one year of operation, the cable company's performance will be evaluated. If the report is satisfactory, the remaining channels will be returned to the cable operator. If not, one channel will be returned each year until the sixth year when all will be returned.

In Dearborn, Mich., seven companies submitted bids for the affluent 35,000-home franchise. After reviewing the bids the city decided to toss out the bids and start over. This time it distributed a 160-question survey.

After reviewing the responses the city narrowed the running down to three companies.

After negotiating with those three, only Teleprompter agreed to meet all of the city's demands.

These demands include: A $1,000,000 cash security deposit to be held for the duration of the franchise; $150,000 to be paid by Teleprompter for community programing, and another $10,000 to cover the cost of the franchise process.

The city is also seeking a waiver from the FCC to enable it to collect 7% instead of the legal limit of 5% of the systems revenues.

The stiffest cable contract negotiations are currently taking place in New York City. Seven companies targeted to build sections of Queens, Staten Island, the Bronx and Brooklyn were slapped with unprecedented demands.

Among the demands were provisions for 11 city-owned channels; eight leased access channels available to all persons on a first come, first serve basis; a buyout clause requiring the operator to sell all or any part of his system to the city at book value upon request, and 8% of all revenues are to be paid to the city.

The city is attempting to write one standard ordinance to all parts of the city to guarantee that comparable service is offered at comparable rates to all citizens.

As a result, the company awarded the Bronx and a depressed portion of Brooklyn to Cablevision Systems, which opted to discontinue its negotiations with the city. If the ordinance appears to make the proposition economical, Cablevision will sign. If not, the city may find it difficult to come up with an alternative plan since Cablevision Systems was the only bidder in the Bronx.

In short, summed Bruce Burnham, vp of franchising for Cox Cable, "You now spend more and get less. Winning ain't as good as it use to be."

Meanwhile a number of MSOs are anxiously awaiting decisions in numerous cities—some that were bid on as much as two years ago.

Others are carefully scrutinizing the potential of those markets due to come up for grabs during the year. By the end of 1983 most franchising activity will come to a halt. Then MSOs will be faced with delivering on their promises. AA

Cable franchising

Cities yet to accept franchise proposals

City	Number of Homes
1. Baltimore	279,000
2. Chicago	1,555,000
3. Cleveland	220,000
4. Detroit	440,000
5. Philadelphia	650,000
6. St. Louis	175,000
7. Washington	250,000

15 MILLION SUBSCRIBERS PROVE WE'RE WORTH WATCHING.

BEFORE YOUR VERY EYES, CBN SATELLITE NETWORK HAS BECOME THE FAMILY ENTERTAINER.

And no wonder. Subscribers in 3,000 communities watch us for refreshing family entertainment 24 hours a day. System operators look to us for the balance we give their cable package. Major advertisers eye us for the sizeable family audiences we deliver. Municipal leaders nationwide see us as a vital element in the video selection they want their citizens to have.

24

With so many people looking at us in so many different ways, maybe you should take a closer look. And find out why CBN Satellite Network **is** The Family Entertainer. And why, more than ever before, we're the one worth watching!

WHAT DO FAMILIES SEE IN US?

They see The Family Entertainer as the one network they can turn to for wholesome, timely, family-style programs. Not just for an hour or two, but for 24 hours a day. They see great movies. TV comedy classics. Inspirational programs. Nature series. Children's shows. Sports specials. Daily up-beat women's programming. Families see CBN Satellite Network as the one place where they can reunite in front of the TV.

LOOK AT THE SPLASH OUR SOAP MAKES!

CBN Satellite Network offers a lineup of original productions, including **Another Life,** a continuing drama. It emotionally involves viewers in its frank, sensitive story, forming ties that keep them on as subscribers.

THESE ARE EXCLUSIVELY OURS AND EXCLUSIVELY GOOD!

Other original programming includes **USam,** a fresh-as-dew early morning show; **The 700 Club,** the live TV magazine-format show with a timely perspective on today's world; and **CBN Update News,** a round-the-clock series of 90-second news capsules. All our shows are produced using the highest-caliber talent on both sides of the camera in CBN's 160,000 square foot communications center that's a showcase for today's finest broadcast technology.

SEE HOW WE'VE GROWN.

Industry research revealed that during 1981, CBN Satellite Network achieved significant growth. We surged ahead 22% in number of systems and 63% in number of homes. Today, 15 million subscribers welcome The Family Entertainer into their homes!

22% 63%

THE VIEW FOR AFFILIATES IS BRIGHTER THAN EVER.

We see to it that our 24-hour full-time affiliates get the support they need.

Best campaigns

(Continued from Page M-41)

The couple's return with the Sun Camera once again placed the campaign in the top five in the final quarter.

"They're a wonderful team. I always look forward to their commercials," said a young man from New Haven about Garner/Hartley. The never ending saga of this couple, their real life interplay, their portrayal of a typical marriage, their humor with funny twists and refreshing style make these commercials pleasant to watch and at the same time believable and informative. This unique combination of humor ("it holds your attention because it is entertaining") and informativeness ("it gives you useful information and a reason to buy the product") is frequently listed by the viewers as their sole reason for buying a Polaroid camera. "Very good commerical, I went out and bought the Sun Camera," commented a new owner from Denver.

Viewers particularly enjoy the variety of commercials Polaroid offers. "They have a different commercial every day. There are a lot of them so you don't see the same commercial over and over again." After all, a commercial is seldom funny the second time.

FRENCH'S MUSTARD (J. Walter Thompson USA). The "Mustard Sandwich," with its media budget of $3,200,000, is the lowest budget campaign ever to appear on this list. Within three months of its launch, it landed in the fifth position on our quarterly list and this makes it the fastest moving campaign we have seen in the past four years of our tracking.

Confronted with a declining brand share, French's introduced the "Mustard Sandwich" campaign in April, 1981 to convince its target audience that it has such a superior taste you can eat it alone from the jar. This commercial featured a youngster in the act of making a mustard on mustard sandwich while singing "You are my sunshine." At the end of the commercial, after his first bite, he declares "Delicious." The commercial is credited with producing the first share gain for French's in three years.

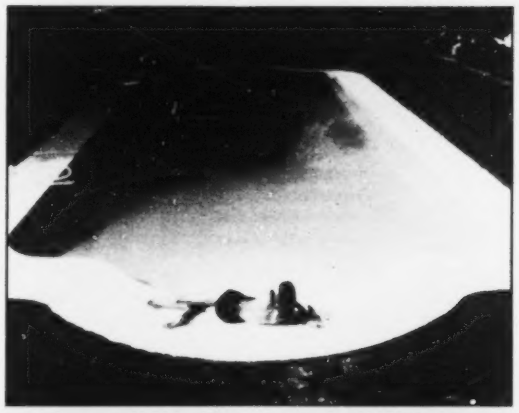
"It's so precious, I run to see it," said a woman from Orlando. Most campaign recall was for its star singer. Viewers found him adorable, charming, believable and "very goofy." His singing was considered "melodious," his expressions funny and his performance terrific. "That little boy gets to me," said another woman from Milwaukee. Some mothers were not sure about the mustard alone sandwich ("don't see how anyone can eat such a sandwich") but most could identify with the situation seeing their own kids doing that. "Typical but ingenious," said one such believer. The commercial managed to get the mustard taste across as a number of viewers chimed "delicious" meaning both the mustard and the commercial.

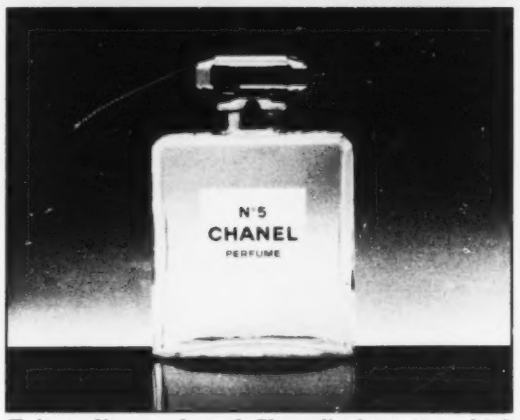
SEVEN-UP (N W Ayer). Early in 1981, the Seven-Up campaign switched from "America's Turning 7 UP" to a more upbeat, contemporary tune of "Feeling 7 UP." There was an enormous response to this change as the campaign jumped from No. 10 to No. 3 position on our quarterly list. During the year, the campaign continued to emphasize the refreshing values of this mainstream soft drink by portraying the family side of sports personalities such as Sugar Ray Leonard, George Brett, Tug McGraw, Mike Schmidt and Magic Johnson. Strategy, music, execution and celebrities are credited by the advertiser for the success of this campaign. Diet 7 Up with its cast of stars who "will not give up on taste" aired three spots in 1981 featuring Don Rickles/Linda Carter, Rich Little/Marilyn Michaels and Lonnie Anderson/Arnold Schwarzenegger.

Sports figures and their relationship with their children were most frequently cited as outstanding elements of the 7 UP campaign. George Brett was recalled as the best presented ("a wholesome, true to life commercial") followed by Sugar Ray Leonard ("a real natural, not a fizzed fight"). "Everyone can relate to the father and son relationship," said a new father from Long Island. A special vote was cast for the celebrity children, for their warmth ("Sugar Ray's little boy touches my heart") and cute lines ("just my dad" or "choke up on the bat").

Original tune and catchy jingle closely followed the personalities in recall. All 7 UP commercials are commended for depicting situations that involve the viewer and make him happy. "They sort of pep you up and give you an uplift" reported a dedicated fan of the 7 UP commercials. The enthusiasm and natural ease of presenters were often mentioned because they show "what people's real feelings are about 7 UP," said a believer from North Carolina. Don Rickles and Linda Carter were the best recalled of the Diet 7 UP commercials.

OSCAR MAYER (JWT). In 1981, Oscar Mayer had three campaigns on the air—cold cuts, hot dogs and ham. The three cold cut commercials "My bologna has a first name" have been on the air since 1974. The hot dog





Tv's audience shared Chanel's fantasy, which made the list for the first time this year.

commercials were launched in 1980, and emphasize the products special flavor due to the roasting process. Toward the end of 1981, Oscar Mayer added a ham commercial to its pool.

All Oscar Mayer commercials are rated "good, wholesome commercials," like the product. The kids and the jingle are integral parts of these commercials. To the viewers, Oscar Mayer kids are adorable, innocent, natural and eyecatching. Singing about the product, they appear honest and convincing.

"The nuances of these children are so appealing. They are delightful to watch," said a viewer from Kansas City. Once again, "Fisherman" and its singing star top the list of Oscar Mayer commercials. "He reminds me of my own son. His personality is one of enthusiasm," remarked a mother from Florida. The oldest question in our business was once again asked by a viewer from St. Louis, "How did he memorize those lines?"

LIFE CEREAL (BBDO). "They brought back 'Mikey'," exclaimed a grateful viewer from Denver. The "Mikey" commercial for Life cereal did not air in 1980 and the campaign was placed at 20th position in our list in that year. Brought back by popular demand in 1981, he has now propelled the campaign to 11th position this year. Besides "Mikey," the campaign aired two more spots in 1981, "Campers" and "Patient." The campaign positions Life cereal as a nutritional cereal that tastes so good even children love it.

"Mikey" was the best recalled of the 1981 Life cereal commercials with the other two running far behind. Most Life cereal commercials are considered family-type that find their way to mothers' pockets through their hearts. "It was such a cute commercial that I went out and bought some for my daughter," said one from Worcester, Mass.

Both adults and children can often relate to situations which use dialog between children. The campaign is applauded for using real life situations with children being themselves. The cute little boy who likes nothing is often described as natural, funny, entertaining and convincing. "He is so real. He makes you feel that he really enjoys the cereal." However, as in the past, not all fans of "Mikey" could recall the brand he advertises as his name was freely associated with a number of leading cereal brands.

KIBBLES 'N BITS (JWT). Kibbles 'n Bits is the most successful new product campaign in a number of years. After two years in test market, Kibbles 'n Bits completed its national roll out in 1981. The television campaign with three 30-second spots started in July, 1981 and immediately appeared on our quarterly list—the first time a new product campaign has done so. The campaign positions the brand as a totally new dog food that offers great taste through its unique two part form —kibbles and bits. The spots generate a strong brand name registration and convey a real sense of dog excitement, urgency and satisfaction with the brand.

Kibbles 'n Bits commercials were generally considered outstanding for the presence of the darling dog and the commercial's ability to make the viewers laugh. A dog panting down the street in combination with special sound effects was considered catchy and clever.

Most dog owners could identify with the dog in the commercial—from the man in Minneapolis ("he looks just like my dog") to the woman in Miami who insisted that her dog "talks just like the one in the commercial." The jingle was considered memorable. "I won't say it's the best, but you don't forget it. It sticks in your mind," said a dog owner from Detroit.

A number of viewers claimed to have bought the product because of these commercials. "My husband went out and bought some for our dog right away," said a woman from Nebraska. This combination of an amusing commercial which also sells the product was best described by a young man from Baltimore who ventured; "it makes you laugh and a commercial that makes you laugh sells the product." Some of us may want to add "not always."

MEOW MIX (Drossman Yustein Clowes). Meow Mix is back on our list this year. Continuing the strategy developed in 1974 ("the only cat food cats ask for by name), the campaign presented three spots in 1981—"Crosswords," "Answer Cat" and "Satisfied Customer."

Meow Mix commercials go to great lengths to present perception of their cats. In "Crosswords," for example, a clever cat helps his owner solve a tricky problem and get in a word for its favorite brand. A smart "Answer Cat" (like the "Answer Man Radio Show") provides answers to some very difficult questions even before they are asked. "Satisfied Customers," as the name suggests, presents a series of interviews with Meow Mix-loving cats from various walks of life.

Cute and humorous are the two words most often used by viewers to describe Meow Mix commercials. The cat's behavior and mannerisms in these commercials are considered not only funny, but also "realistic" and true to life. Crosswords was the best recalled and liked of the 1981 spots. "You can watch it over and over," said a viewer from Cleveland. "The humor of the situation sticks in your mind for months," remarked another from Memphis.

TAB (McCann). Tab, "The Beautiful Drink for Beautiful People," campaign has been on the air since 1977. It added five new spots in 1981 that focus on the goals of a Tab drinker—achieving a perfect figure that produces a feeling of self-confidence that shows in everything she does.

With her stunning figure, the "Girl on Beach" scored far ahead of all other Tab commercials in the 1981 pool. "It is a mind grabber because of the girl" exclaimed one viewer from San Francisco. This perfect "10" figure on the air since April, 1981 attracts a wide range of comments: To a man from New Orleans it was "inviting" and showed that "she was really striking and very sexy," and to a woman from Tampa it was an "inspiration" showing that Tab "really works." Some viewers, though very much a minority, found this blatant display of beautiful people an exploitation of the female body and rated the commercial "very offensive."

Over-all, the humor of the situation (a man staring at this figure as his wife pours a bucket of water over him) was considered cute, true to life and funny. It kept the viewers glued to the screen ("made me want to see where it would lead to") and then delivers its message which according to a teenager from Boston was "it pays not to look."

JELL-O (Y&R). "Children love it and mothers feel good about serving it because it is wholesome" was clearly the message of the two Jell-O pudding commercials that aired in 1981. Bill Cosby's presentation of this strategy since 1973 is credited with continuously increasing the Jell-O pudding market share and reinforcing the brand's warm and friendly personality. The Jell-O gelatin "Fun" campaign added two new executions in 1981 celebrating the unique and delicious eating experience based on rediscovering Jell-O gelatin. The "fun" of Jell-O gelatin was presented through a combination of wiggling product, happy faces and matching music.

To most viewers, Bill Cosby is the Jell-O campaign. He is considered natural, cute, hysterical, warm, entertaining, friendly, humorous, believable, enjoyable and "the greatest." The way he acts and reacts to children is often cited as an example of his talent to get his message across without even trying. The "Fun" campaign was frequently recalled for its children and music. The family get-together commercials created an all-American image for the brand. "It was wholesome. The representation of what we think American families are," observed a woman from Allentown, Pa.

FEDERAL EXPRESS (Ally & Gargano). The

(Continued on Page M-43)

Addenda to AA's Agency Income issue

(Continued from Page 42)

house) and Rand Public Relations in New York. Accounts gained: Christmas Concepts, Coldwell Banker, Intelexpo 81, Kilkenney Service Corp., Bank of Lockport, Meade Electric, Mount Greenwood Bank, SKK Inc., Washington Bank & Trust. Lost: Gary St. Charles Co., Itasca Bank & Trust, Liberty Savings. Billings breakdown: Newspapers 26%, magazines 12%, radio 56%, spot tv 2%, outdoor 1%, direct mail 3%. Employes: 11. Top execs: Russell K. Creel, president; David R. Creel, exec vp; Gregory L. Coy, vp-creative director.

Phone: (312) 986-9402.

Inform Inc., Hickory, N.C., reported net income of $28,960 and gross income of $207,590 in 1981 on billings of $3,928,993. In 1980, it reported net income of $4,603 and gross income of $176,046 on billings of $3,602,978. Volume in 1981 consisted of $239,889 in media, $43,976 in materials and services and $3,645,128 in capitalized fees. In 1980, volume consisted of $229,301 in media, $34,395 in materials and services and $3,339,282 in capitalized fees.

Accounts gained: Thurs-ton Motor Lines, Carpenter Chevrolet, Scottish S&L, Cellu Products, Moretz Mills, Technetic Industries, Plastic Packaging, NC Dance Theater. Billings breakdown: Newspapers 37%, magazines 15%, radio 25%, network tv 19%, outdoor 4%. Employes: 20 in two offices. Top execs: Paul Fogleman, Barbara Short, Larry Shepler.

Phone: (704) 322-7766.

Klein-Sieb Advertising & Public Relations, Atlanta, reported net income of $42,092 and gross income of $363,838 in 1981 on billings of $2,802,045. In 1980, it reported net income of $19,719 and gross income of $446,561 on billings of $3,119,897. Volume in 1981 consisted of $2,094,830 in media, $661,525 in materials and services and $45,690 in capitalized fees. In 1980, volume consisted of $2,544,098 in media, $544,717 in materials and services and $31,082 in capitalized fees. Billings breakdown: Newspapers 35%, magazines 10%, radio 15%, network tv 5%, spot tv 10%, cable tv 5%, outdoor 5%, business papers 5%, direct mail 10%. Employes: 14 in one office. Top execs: Edward H. Sieb, Phil B. Klein, principals. Phone: (404) 256-9605.

Paolin & Sweeney, Collingswood, N.J., reported estimated gross income of $665,000 in 1981 on billings of $4,401,495. In 1980, it reported estimated gross income of $490,000 on billings of $3,281,691. Volume in 1981 consisted of $1,221,631 in media, $186,239 in materials and services and $2,992,625 in capitalized fees. In 1980, volume consisted of $1,027,727 in media, $119,004 in materials and services and $2,134,959 in capitalized fees. Accounts gained: Boehm Porcelain, Carrier Foundation, U.S. Home (Delaware Valley division), Jerome Medical. Lost: New Jersey Dental Society. Overseas, the agency gained Flowen Oil in the U.K. Billings breakdown: Newspapers 40%, magazines 10%, radio 10%, spot tv 10%, cable tv 5%, outdoor 3%, business papers 11%, direct mail 10%, other 1%. Employes: 12 in one office. Top execs: John R. Paolin, president-chairman; Thomas B. Sweeney, exec vp.

Phone: (609) 858-8500.

Jules Rabin Associates, Valley Stream, N.Y., reported estimated gross income of $495,000 in 1981 on billings of $3,300,000. In 1980, it reported estimated gross income of $520,000 on billings of $3,100,000. Volume in 1981 consisted of $2,200,000 in media, $550,000 in materials and services and $550,000 in capitalized fees. No volume breakout was provided for 1980. Accounts gained: Horn & Hardart (classified), Towa Corp. of America, Dan Lurie, Semitronics. Lost: None. Billings breakdown: Newspapers 30%, magazines 50%, direct mail 20%. Employes: 18 in one office. Top execs: Jules W. Rabin, president; Melvin D. Weber, exec vp. Phone: (516) 561-9160.

Robbins & Ries Inc., New York, reported gross income of $891,496 in 1981 on billings of $5,943,308. In 1980, it reported gross income of $298,851 on billings of $1,992,343. Volume in 1981 consisted of $4,152,214 in media, $648,510 in materials and services and $1,142,584 in capitalized fees. In 1980, volume consisted of $758,285 in media, $342,759 in materials and services and $891,299 in capitalized fees. Accounts gained: Metropolitan Savings Bank, Citibank (The Market at Citicorp Center), Universal-Pioneer Freight System, Gould Entertainment Corp., I.M.G. Services, Williamson, Picket Gross. Lost: Woolsey Marine division and parent, Metropolitan Consolidated Industries (both resigned). Billings breakdown: Newspapers 30%, magazines 15%, radio 15%, spot tv 10%, outdoor 5%, business papers 5%, transit 5%, direct mail 15%. Employes: 11 in one office. Top execs: Sherman M. Robbins, president; Thomas W. Ries, exec vp. Phone: (212) 689-7610.

Advertising Inc., Tulsa, and Advertising Inc., Greenville, S.C., were lised correctly in the profiles on Pages 50 and 78 respectively, however, their positions on the charts ranking agencies by gross income were inadvertently switched. The Tulsa shop should have been on P. 14 and Greenville on P. 18 of the chart.

Lawrence Lesser is president-ceo of Medicus Intercon Int'l, a unit of Benton & Bowles, and Frederick Sulcer is a B&B senior vp. Their titles were incorrectly listed in B&B's agency income profile.

Maher, Pastor & Stevens' (Hartford, Conn.) income and billings figures were incorrectly stated for 1981 and 1980. Gross income in 1981 was $1,500,000 on billings of $13,500,000. Gross income for 1980 was $1,150,000 on billings of $9,100,000.

SAAS Advertising, New York, gained the Sparkomatic of Europe and Jesse Jeans accounts in 1981. An agency profile erroneously listed those accounts as having been lost.

Zylke & Affiliates, Glenview, Ill.: An error on the questionnaire caused the agency's billings to be misstated; 1981 billings were $10,165,293.#

New vehicle for Pac-Man

FRANKLIN PARK, ILL.—Applied Marketing Services, Detroit, and Creative Technology, Akron, have been signed by Midway Mfg. to syndicate a radio station promo package, using the Pac-Man character. KAZY, Denver, is the first to sign.

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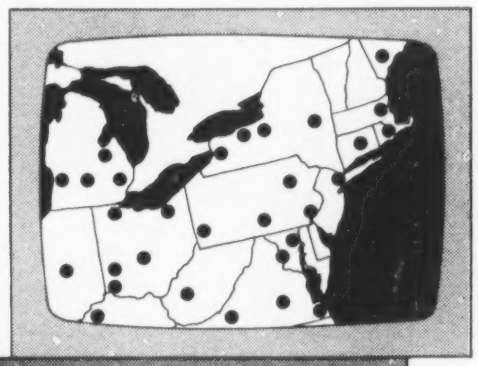
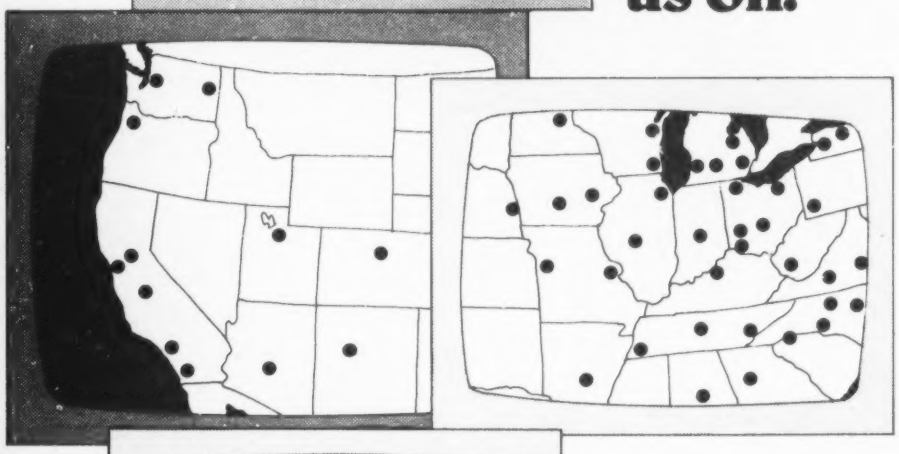


Your TV market turns us on.



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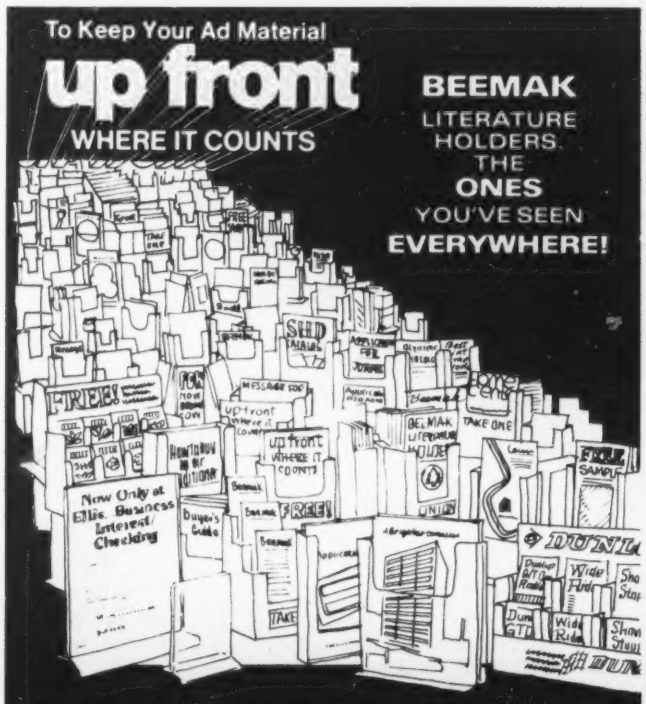

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